

Verlag Klaus Wagenbach

Foreign rights catalogue: New Titles & Backlist Highlights Autumn 2026

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Fiction: Backlist Highlights



Milena Michiko Flašar

The Rabbit in the Moon

[Der Hase im Mond]

240 pages

August 2025

Who is reflected in the windowpane at night? Me or someone else? What happens when the skin becomes permeable and the air thinner? Poetic stories of people in the sand, washed out by dwindling certainties.

Milena Michiko Flašar writes of a blocked writer who falls in love with a fox-woman, of former lovers turned voyeurs through sheer ennui, of a woman swept up in a tsunami she experiences only through the media, of two friends who get drunk over an ethical dispute and of a devoted reader who mysteriously loses first his brother, then his wife.

These stories are about doubling and dissolving, disappearing and dreaming away, about escapes and evasions. The author's handwriting is unmistakable, the rhythm, the choice of words of her particular style. As in her novels, Milena Michiko Flašar studies various forms of loneliness and unfulfilled longings in these stories, but humorously and playfully expands the literary field to include a new surreal, fantastical dimension.

These stories circle around themes of doubling and dissolution, of vanishing acts and dreamlike detours – of escape, and the gentle art of evasion. Flašar's voice is unmistakable: her rhythm, her word choice, her singular literary fingerprint. As in her novels, she probes the quiet ache of loneliness and the shadows of longing, but humorously and playfully expands the literary field to include a new surreal, fantastical dimension.

Milena Michiko Flašar, born in 1980 in St.Pölten, studied German and Romance studies in Vienna and Berlin. She is the daughter of a Japanese mother and an Austrian father. Her novels *Ich nannte ihn Krawatte*, *Herr Katō spielt Familie*, and *Oben Erde, unten Himmel* have received multiple awards and have been translated into numerous languages. Most recently, she was awarded the Evangelischer Literaturpreis, the Österreichischer Buchpreis Frankreich, and in 2025, the Literaturförderpreis of the A und A Kulturstiftung. The author lives with her family in Vienna.

Foreign sales: Netherlands (Cossee), Spain (MAPA, spanish)



Recommended by New Books in German

Milena Michiko Flašar

Above Earth, Below Heaven

[Oben Erde, unten Himmel]

Novel

304 pages

›**Single with a hamster**‹ is how she describes herself. Suzu lives in a **big Japanese city**. **Inconspicuous**. Almost translucent. **But the new job changes everything**. A stunning novel about forbearance, prudence and mutual respect.

Mr Ono has passed away unnoticed. Alone. There are many like him, more and more. Only when it gets warmer do the neighbours call the police. And then Mr Sakai with the cleaning crew, to which Suzu now belongs. They specialise in such Kodokushi cases. “Miss Suzu”, as the boss calls her, reluctantly fits into the new tasks. It takes a lot of patience, reverence and care, as well as a robust stomach. The cities grow, at the same time people move away from each other, and often the line between disinterest and discretion becomes blurred.

Suzu learns quickly. And she easily gets to know people. Both dead and alive, with very different lives. She sees facades crumble and her own become porous. And although her hamster has been hiding from her lately, she is suddenly much less alone.

Milena Michiko Flašar has found a fresh, often cheerful language for a major topic of our time. And she has created endearingly wacky characters that are a pleasure to follow. An unforgettable, wide-awake novel about the ›last things‹.

“The way Milena Michiko Flašar writes about loneliness and longing is as delicate and impressive as Japanese calligraphy.” Meike Schnitzler, Brigitte

Milena Michiko Flašar, born in 1980 in St. Pölten, studied German and Romance languages and literature in Vienna and Berlin. She is the daughter of a Japanese mother and an Austrian father. Her novels *I Called Him Necktie* and *Mr Kato Plays Family* have won several awards and been translated into numerous languages. The author lives with her family in Vienna.

Foreign sales: Netherlands (Cossee), Spain (MAPA, spanish), Spain (Quaderns Crema, catalan), Italy (Feltrinelli), Egypt (Al-Arabi Publishing), Finland (Lurra Editions)

More than 70,000 copies sold! / Movie rights: offer

More by Milena Michiko Flašar



I Called Him Necktie

[Ich nannte ihn Krawatte]

144 pages

Two outsiders meet on a park bench in the middle of Tokyo. The older one is a salary-man. He can't tell his wife that he has lost his job and every morning keeps leaving the house, pretending, with his Bento-Box carefully prepared. The younger man has been locking himself up in his room and refusing all contact to others.

Foreign sales: Spain (Siruela), France (Édition de l'Olivier), Canada (Éditions XYZ), Slovenia (Mladinska knjiga Založba), Netherlands (Cossee), Finland (Lurra Editions), USA (New Vessel Press), Sweden (Nilsson förlag), Egypt (Al-Arabi Publishing), Vietnam (Kim Dong Publishing), Czech Republic (Dobrovský BETA), Croatia (Zagrebačka naklada), Japan (Ikubundo), Thailand (Merry Go Round Publishing), Turkey (Ilksatir Publishing), Russia (Polyandria), Poland (Oficina Miltonia), Taiwan (Marco Polo Press), Denmark (Valdemar), Romania (Editura Lebăda Neagră)



Mr Kato Plays Happy Families

[Herr Katō spielt Familie]

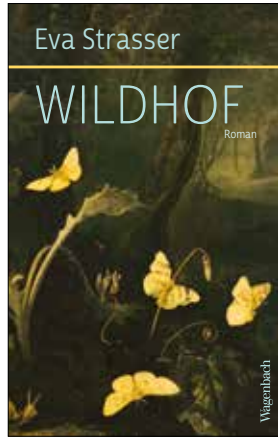
176 pages

Some time to himself at last. He could repair the old radio or maybe rearrange the record collection. But when he meets young Mie, who makes him a strange offer, he begins to see things in a new light. A delicate novel about a fresh start late in life, and about happiness.

Foreign sales: Netherlands (Cossee), USA (Tor/Forge), Croatia (Zagrebačka naklada), Serbia (Sluzbeni glasnik)

Movie rights: option sold

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Eva Strasser

Wildhof

[Wildhof]

Novel

208 pages

Lina is travelling light. Because she has no intention of staying. What awaits her in her home town is not a minor drama, but her family history. But because it hums and glows and smells in the forest, she doesn't get down on her knees, she keeps going.

After the accidental death of her parents, Lina returns to her hometown of Wildhof for the first time in many years. She has to organise the funeral and sell the house. She actually believes she has long since come to terms with everything that Wildhof was to her and what happened there, but the past and a painful mystery suddenly catch up with her. On her 13th birthday, her twin sister Luise has disappeared, without a trace and untraceable.

The grief is unfinished, locked inside her, and sometimes it breaks out uncontrollably, then Lina rages. It is precisely in these scenes that the author gives her character, who is sometimes helplessly angry, sometimes pitilessly funny, who stands open-pored in the forest and yet seems so closed off, an incredible depth and lets the reader very close.

Back in the place of her childhood, she encounters her former life and the people she knew and liked back then and who shared in her fate, in one way or another. Lina only now finds a sign that her sister Luise left behind before she disappeared, a pointer ...

With both hands, she unearths the mossy past. And with it her own future.

A novel like a walk in the woods. Enchanting and shady. With patches of light. A little melancholy. Cheerful and quiet.

Eva Strasser studied philosophy as well as theatre, film and media studies at the University of Vienna and at the FU Berlin, followed by a course in screenwriting at the dffb. In addition to screenplays (including SOKO Potsdam), she also writes radio plays and prose. *Wildhof* is her debut novel.

Recommended by New Books in German
(Translation funding available for English-language editions)



Katharina Mevissen

Mother's Voice Break

[Mutters Stimmbruch]

Novel

112 pages with 7 Monotypes by Katharina Greeven

Mother has been childless for a long time and has now lost her language too. She has to reinvent herself completely in order to become strong and loud again. A short novel about ageing, a late departure and the enduring longing for the sea.

Autumn comes as little surprise, but it catches her cold. For mother is not ready at all: the roof leaks, the garden is far from being ready for winter. She grumbles and resents, she goes on strike and is silent; she doesn't even talk to herself any more. She is often cold, her throat hurts and all her teeth wobble. Her breasts are heavy from the rain. What is the new old body doing? Is it still me?

Mother is a wacky character of indeterminate age in a large, empty house with a garden. Her voice is breaking, she lacks everything. First a change of teeth, then a change of place are necessary for her to regain her footing and settle down in her life.

Katharina Mevissen writes about an unpredictable transformation. A novel full of images, precise and unflinching.

"To age is to become clear about oneself." Simone de Beauvoir

Katharina Mevissen, born in 1991, studied Cultural Studies and Transnational Literature and lives as an author in Berlin. Her debut novel *Ich kann dich hören* won the Kranichsteiner Literature Promotion Prize and was adapted as a radio play by Westdeutscher Rundfunk in 2021. She is co-editor of the publication *Gesammeltes Schweigen* in Edition Zweifel. She is currently researching orality and literature at the Free University of Berlin.

* English sample available

More by Katharina Mevissen



I can hear you

[Ich kann dich hören]

168 pages

The novel tells of a young man whose ears and eyes are opened up, and of a woman who lives in silence. It's about identity, about the language of fathers and mothers – and sign language, too. About the moving power of music.



Finn Job

Ladies' chess

[Damenschach]

Novel

176 pages

Trampled roses, smashed vases, a doll in the pool. Five heated figures celebrate a birthday – in the middle of a forest. They eat too little, drink too much, get tangled up in conversation. And when day breaks, no one can say whether they manage to save themselves...

Marie-Louise hasn't invited anyone, but while she's still in her pyjamas, her ›housefriend‹ David rings at the door before breakfast, bearing flowers and champagne. However, her identical twin, now called Marius, has announced his arrival to celebrate the milestone birthday together. But he's not coming alone. His girlfriend Olivia not only arrives hungry, but also arouses all kinds of desires. Ivana, the housekeeper, runs the show unnoticed, keeping the peace and keeping an eye on everything.

An eccentrically overcrowded architect's villa in the woods becomes the stage for this increasingly shrill dinner party, which is catered by a pizza delivery service. The atmosphere is as tense as it is erotically charged. The glasses are constantly being topped up, but above all there are arguments: About how you became, what you are, what can be said and what should be feared and where it can all lead. At some point, a shot is fired. Whether Marie-Luise will be able to go to ladies' chess the next day is quite uncertain.

This satirical novel exaggerates and lively exposes the grotesque idleness of public speech. An intelligent, contemporary comedy in five acts, which also tells of the longings of its loveable characters.

Finn Job, born in Hanover in 1995, lives in Berlin and Vienna. He temporarily studied literature, philosophy and art history. He occasionally writes essays, glosses and short stories for German-language newspapers and magazines. His writing has been funded by the German Literature Fund and the Berlin Senate, among others. His critically acclaimed debut novel *Hinterher* was published in 2022.

More by Finn Job



afterwards

[Hinterher]

192 pages

His great love has left the country: he's gotten rid of the job he hates; his former friends have nothing but abuse left for him. But Francesco calls him "boy" and takes him to France in his mother's mulberry-coloured Porsche cayenne. They're in their early twenties and on speed. Their journey has a surreal destination.

"A furious contemporary portrait." Welt am Sonntag

"The novel is filled with a steaming, pearling, flowing sensuality that points far beyond physicality" Die Tagespost, Ute Cohen

Foreign sales: Greece (Kastaniotis Editions)

Hans von Trotha



Pollak's Arm Roman

Wagenbach
SVLTO

Hans von Trotha

Pollak's Arm

[Pollak's Arm]

Novel

144 pages

Empathetic and insightful: Hans von Trotha lets gifted antiques dealer, renowned art connoisseur and, as a Jew, increasingly unwelcome Ludwig Pollak tell his life story.

Rome, on the eve of October 16, 1943: Aware of the SS's plans to conduct a raid the next morning, Monsignore M. sends German teacher K. to Palazzo Odescalchi. His mission: getting Ludwig Pollak and his family to safety in the Vatican as fast and as discreetly as possible.

But Pollak has other plans. He bids the unexpected guest sit down and starts telling his story: how he studied archaeology in Prague, of his passion for Rome and for Goethe, of his work at Museo Baracco and above all, because as a Jew he was denied an academic career, of his work as a renowned art dealer. And finally, he speaks of his most spectacular discovery, of how he found the missing arm of *Laocoon and His Sons*.

Torn between listening to the equally fascinating and harrowing tale of the old man and his assignment, K. urges their departure. Dawn is breaking in Rome ...

"This intense and exciting book brings back to life the voice of Ludwig Pollak who, when confronted with Nazi-occupied Rome's grim reality, powerfully conveys a taste for collecting, the pleasure of erudition, and an unshakeable faith in culture. This period of European history – remarkably captured here by Hans von Trotha – still has much to tell us." Salvatore Settis, chairman of the Louvre Museum Scientific Council and author of *Laocoön* and *If Venice Dies*

Hans von Trotha wrote his doctoral dissertation on the interstices between philosophy, literature and garden design. For ten years he managed a publishing house. He lives in Berlin where he now works as a publicist, curator and advisor to cultural institutions. His book *The English Garden: A Journey Into Its History* is a classic. More from this author at *SVLTO: A Sentimental Journey*. *Laurence Sterne in Shandy Hall*.

Foreign sales: USA (New Vessel Press), Italy (Sellerio Editore), Spain (Periférica), Turkey (Can Publishing), Poland (Wydawnictwo Próby)

"Hans von Trotha has composed a small jewel of a novel."

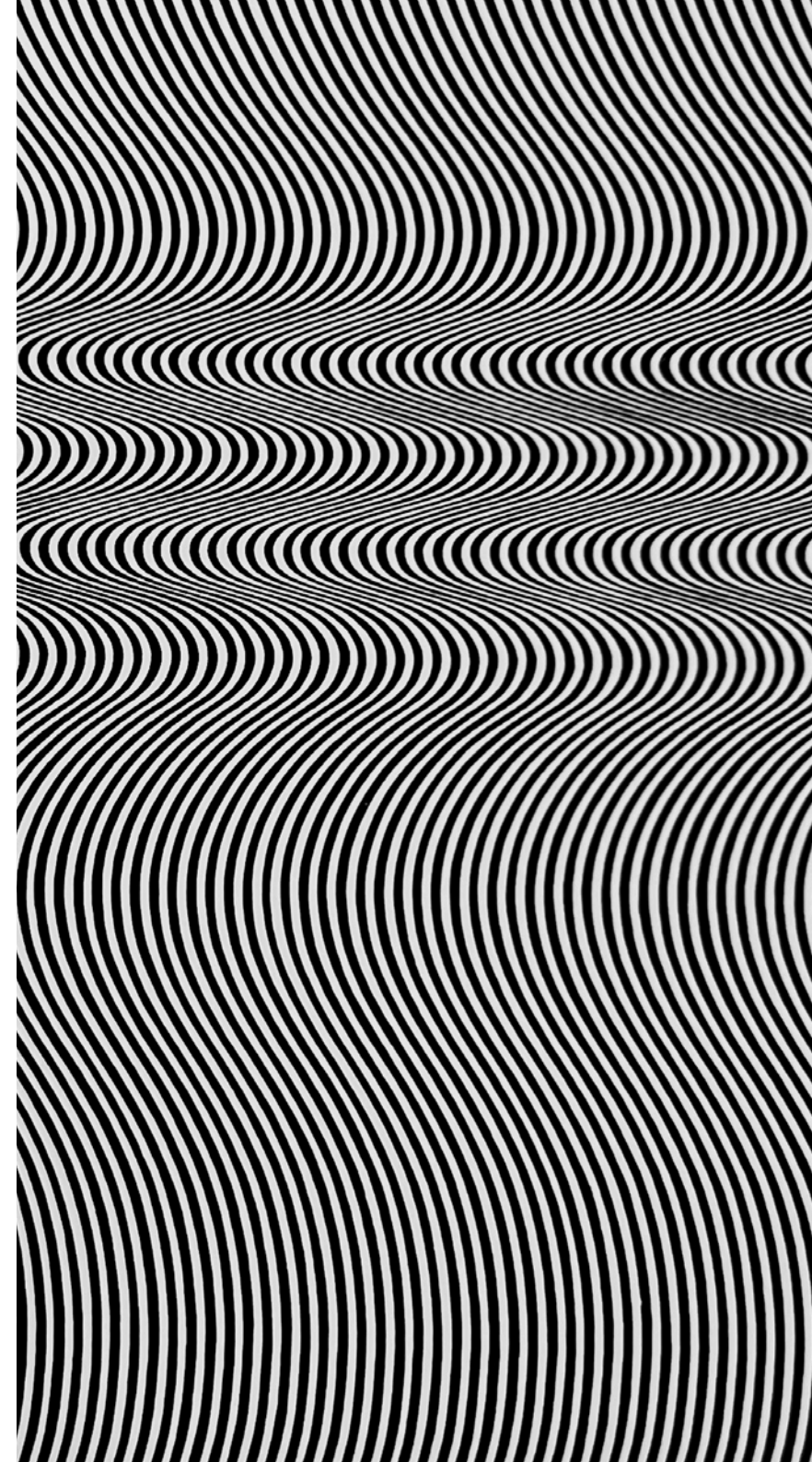
R. J. B. Bosworth

"This intense and exciting book brings back to life the voice of Ludwig Pollak who, when confronted with Nazi-occupied Rome's grim reality, powerfully conveys a taste for collecting, the pleasure of erudition, and an unshakeable faith in culture. This period of European history remarkably captured here by Hans von Trotha still has much to tell us." Salvatore Settis

—» Further titles by Hans von Trotha on the non-fiction list

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New Titles
Non-Fiction
Autumn 2026





Bernd Stiegler

ARTSICK. A History of Extraordinary Encounters with Images

[Kunstkrank. Eine Geschichte besonderer Bildbegegnungen]
288 pages with many illustrations

Diderot bursts into tears in front of a painting. Dostoevsky spends hours staring at Holbein's „Dead Christ“. Medieval pilgrims seek miracles through sacred images. And in the 1980s, a Florentine psychiatrist coins a new diagnosis: the “Stendhal Syndrome” – a condition said to affect visitors overwhelmed by the artistic treasures of Florence.

Why do images move us so deeply?

In *Artsick*, Bernd Stiegler tells a different history of art – one centered not on artists and masterpieces alone, but on the extraordinary encounters between images and their viewers. Across nine historical case studies spanning more than seven centuries, he reconstructs moments when paintings and photographs inspired devotion, empathy, ecstasy, shock, and even physical symptoms. From miracle-working images in the Middle Ages, and the tearful spectators of the eighteenth-century Salon to Stendhal, Dostoevsky, Surrealism, shock photography, and Op Art, the book explores how different societies have understood and valued powerful responses to images. Art could heal and wound, console and disturb, promise salvation or happiness, and sometimes transform the lives of those who encountered it.

Blending art history, cultural history, and the history of emotions, *Artsick* offers an original perspective on one of the most enduring questions of visual culture: what do we seek in images, and why do certain images continue to affect us so profoundly?

Bernd Stiegler is a Professor of Modern German Literature and Media Studies at the University of Konstanz. His research focuses on visual culture, photography, media history, and the ways images shape perception, memory, and society. Widely recognized as a leading scholar in the field of image and media studies, he has published extensively on the cultural history of images and visual experience. His recent books include *Visual Politics of Identity: From Portrait Photography to Far-Right Networks* (*Bildpolitiken der Identität*) and *Making Thought Visible: Oscar Gustave Rejlander and Victorian Photography* (*Gedanken sichtbar machen. Oscar Gustave Rejlander und die viktorianische Photographie*).

More books by Bernd Stiegler



Avatars
[Avatare]
80 pages with illustrations

As wanderers between worlds, proxies in other realities, and portal figures of parallel media realms, avatars embody visions of media and the future in a multitude of forms.



Dieter Richter

Vedi Napoli e poi muori. A Cultural History of Naples in Thirteen Deaths

[Neapel sehen und sterben.
Eine Geschichte in 13 Todesfällen]
160 pages with many illustrations

"Eat well, see Naples, and die happy." For generations, this magical triad has captured the Italian vision of the good life. But in Naples, death has always been inseparable from life itself.

In this captivating cultural history, Dieter Richter tells the story of Naples through thirteen deaths that shaped the city's identity. From the mythical siren Parthenope and the city's patron saint San Gennaro to the Renaissance princess Ippolita Maria Sforza, the revolutionary Eleonora de Fonseca Pimentel, the legendary tenor Enrico Caruso, and a seventeen-year-old victim of the Camorra whose murder galvanized civic resistance in contemporary Naples, each chapter reveals a pivotal moment in the city's long and turbulent history.

Spanning more than two thousand years, these remarkable lives and deaths become milestones in the history of one of Europe's most fascinating cultural capitals. Along the way, Richter leads readers through catacombs, cemeteries, basilicas and forgotten corners of Naples, uncovering stories of myth, faith, migration, political upheaval and collective memory. The result is both a compelling historical narrative and an atmospheric literary journey through a city whose past is visible at every turn.

Rich in atmosphere and meticulously researched, *Vedi Napoli e poi muori* transforms thirteen remarkable deaths into an unforgettable portrait of one of Europe's most captivating cities.

Dieter Richter earned degrees in German Literature, Classical Philology and Theology. From 1972 to 2004, he was Professor of Critical Literary History at the University of Bremen. He is the author of numerous works of cultural history, many of which have been published by Wagenbach.

More books by Dieter Richter



Con Gusto A Culinary History of the Longing for Italy

[Con Gusto: Die kulinarische Geschichte der Italiensehnsucht]
168 pages with many illustrations

With his usual connoisseurship and culinary flair Dieter Richter tells us the cultural history of an encounter: How Italian cuisine came to the North and became a magic formula for good life. From Goethe's travels in Italy to the Mediterranean diet.

Foreign sales: Italy (Centro di Cultura e Storia Amalfitana)



Naples. Biography of a City

[Neapel. Biographie einer Stadt]
304 pages with illustrations

From its very beginning the metropolis of Naples was a melting pot of cultures. Dieter Richter describes the city as a centre of European tourism.

"Dieter Richter discovered remote sources, he loves the detail and writes con amore."
Johannes Saltzwedel, Der Spiegel



Horst Bredekamp

The Artistic Intelligence of Fungi, Corals and Bacteria

[Die künstlerische Intelligenz von Pilzen, Korallen und Bakterien]

With Photographs by Joan Fontcuberta and Kathrin Linkersdorff

128 pages with many illustrations

Can nature itself be an artist? In this beautifully illustrated essay, renowned art historian Horst Bredekamp explores the astonishing creative intelligence inherent in living organisms, arguing that fungi, corals and bacteria possess an extraordinary capacity to generate forms that rival – even challenge – human artistic creation.

The book is accompanied by extraordinary photographs by the German photographer Kathrin Linkersdorff and the Spanish artist Joan Fontcuberta. Linkersdorff's images reveal delicate, luminous structures created by fungi and bacteria cultivated in the laboratory of microbiologist Regine Hengge, while Fontcuberta's monumental photographs capture the dense, exuberant architecture of coral formations. Together, their works dissolve the boundaries between scientific observation, natural processes and artistic creation.

Bredekamp places these images within a broader intellectual history that stretches from Galileo and Charles Darwin to contemporary debates on art, biology and the agency of nature. Rather than viewing natural forms merely as objects of scientific study or aesthetic inspiration, he proposes that they embody a genuine artistic intelligence: a formative force that creates order and variation, precision and unpredictability, growth and beauty.

Elegantly weaving together art history, the history of science and visual culture, *The Artistic Intelligence of Fungi, Corals and Bacteria* offers a fresh perspective on creativity beyond the human realm. Richly illustrated and intellectually stimulating, the book invites readers to rethink the relationship between art and nature at a moment when ecological questions have become more urgent than ever.

More books by Horst Bredekamp



Michelangelo

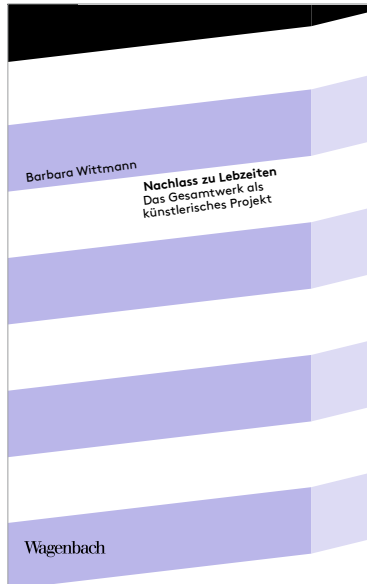
[Michelangelo]

816 pages with ca. 900 illustrations

Michelangelo's revolutionary achievements in art and politics – told via an illuminating examination of every single work in the artistic evolution of the master and embedded in a rich portrait of the time. A thrilling chef d'oeuvre, a celebration of the history of art.

Foreign sales: Italy (LIT Edizioni/ Castelvvecchi Editore)

Horst Bredekamp studied Art History at the University of Marburg. After receiving his doctorate in 1974, he completed a museum traineeship at Frankfurt's Liebieghaus before joining the Art History Institute at the University of Hamburg. He was a Fellow at the Institute for Advanced Study in Berlin in 1992 and has been Professor of Art History at Humboldt University of Berlin since 1993. Visiting appointments have taken him to Princeton University, the Getty Center in Los Angeles and Budapest. In 2005, he held the Gadamer Professorship at Heidelberg University. Bredekamp has received numerous distinctions, including the Sigmund Freud Prize for Academic Prose (2000), the Aby M. Warburg Prize (2005), the Max Planck Research Award (2006), the Schiller Prize of the City of Marbach (2017), and admission to the Order *Pour le mérite* (2014). He is one of the founding directors of Berlin's Humboldt Forum. His most recent major publication is a monumental biography of Michelangelo.



Barbara Wittmann

Legacy in Advance

[Nachlass zu Lebzeiten.
Das Gesamtwerk als künstlerisches Projekt]
192 pages with many illustrations

What if an artist's most important work is not a single masterpiece, but the carefully imagined totality of everything they create? In this thought-provoking essay, art historian Barbara Wittmann traces the surprising history of the *œuvre* – the idea of a life's work conceived not only in retrospect, but deliberately shaped during the artist's lifetime.

Modern art is often associated with the dissolution of the traditional artwork: performance, conceptual practices and artistic self-fashioning have challenged the notion of the singular masterpiece. Yet, as Wittmann demonstrates, another concept has quietly risen to prominence: the *œuvre* as a coherent artistic project. Today, retrospectives attract record audiences, artists' estates have become a major force in the global art market, and artists increasingly create with an eye toward how their work will one day be preserved, exhibited and interpreted as a whole.

Drawing on examples from four centuries of art history, Wittmann uncovers how this idea emerged. From seventeenth-century catalogues of paintings and the first artist museums to the development of copyright law and the early retrospective exhibitions of artists such as William Blake and Gustave Courbet, she reveals how artists, collectors and institutions gradually invented the modern concept of a life's work.

Combining intellectual history, art theory and cultural criticism, *Legacy in Advance* offers an original perspective on authorship, artistic identity and the mechanisms that shape cultural memory. Elegant, accessible and full of unexpected insights, the book illuminates one of the defining yet rarely examined ideas behind the modern art world.

Barbara Wittmann, born in Vienna in 1971, has been Professor of Art History, Art Studies and Art Theory at the Berlin University of the Arts since 2018. She completed her habilitation at the Bauhaus University Weimar in 2014 with a study on the cultural and intellectual history of children's drawings. In 2013, she received the Aby Warburg Foundation's Science Prize.



Ralf Höller

Out of the History Books

[Aus dem Geschichtsbuch gefallen]

144 pages with illustrations

History is written by the victors. But what about those whose achievements shaped the world, yet whose names have all but disappeared from memory? Explorers, revolutionaries, visionaries and pioneers who failed, were forgotten, or simply found themselves overshadowed by others – despite changing the course of history.

In this fascinating collection of historical portraits, Ralf Höller rescues twelve remarkable figures from oblivion. A Cossack crossed the strait between Asia and America decades before Vitus Bering, yet the passage still bears Bering's name. A Scottish castaway became the real-life inspiration for Robinson Crusoe, while Daniel Defoe achieved literary immortality. A Russian diplomat dreamed of establishing a colony in California long before it became part of the United States. A visionary economist anticipated the concept of negative interest rates by more than a century. And a football coach left behind a curse that still haunts one of Europe's greatest clubs.

Moving from sixteenth-century Europe to revolutionary Latin America, from tsarist Russia to twentieth-century football, Höller combines meticulous historical research with a gift for vivid storytelling. The result is a fresh and entertaining perspective on world history – one that restores forgotten lives to their rightful place and reminds us that history is shaped not only by its celebrated winners, but also by those who have fallen out of the history books.

Ralf Höller studied History and English at the Universities of Bonn and Edinburgh. He lives in Bonn, where he works as a freelance author, writing books as well as articles for a range of newspapers and magazines.

Non-Fiction: Backlist Highlights



Peter Peter

Gelato! Italian Ice Cream Ages

[Gelato. Italienische Eiszeiten]

160 pages

February 2026

A journey through the history and spread of gelato. And a journey through ice cream shops from Sicily to the Alps – always following the trail of the most original frozen specialties.

Gelato al limone, cassata, or straciatella: ice cream is Italian. Italians are convinced of it, and much of the world agrees. Granita and sorbetto were invented in Sicily over a thousand years ago, long before milk-based ice cream spread across Europe. Travelers to Catania or Messina can still experience the tradition today, enjoying an almond or mulberry granita tucked inside a freshly baked brioche for breakfast, a ritual that combines refreshment with centuries of history.

While the legend that Caterina de' Medici brought ice cream to the French court may be just that, a legend, the Dolomites ice cream makers who emigrated to the north from the mid-19th century were very real. Their family-run gelaterie, many still run by Ladin dynasties from the Veneto, established a network of shops north of the Alps. They democratized gelato with the take-away scoop, making it accessible to children and families, and exported a new, relaxed café culture.

Peter Peter tells the remarkable story of gelato, from its earliest Sicilian origins to the threat posed by industrially produced ice cream and the triumphant revival of artisanal gelato in the 21st century. Today, hand-crafted gelato artigianale delights with both classic flavors and inventive creations such as salted caramel, zabaione al Marsala, sesame, and bergamot, combining traditional techniques with modern culinary trends.

Blending history, culture, and gastronomy, this book celebrates the regional diversity, craftsmanship, and creativity of Italian gelato, inviting readers to explore both iconic gelaterie and hidden gems to savor the frozen delights that have captivated Italy and the world for centuries.

Peter Peter, teaches at the Gastrosophy Centre at the University of Salzburg. He wrote an award-winning cultural history of Italian cuisine as well as literary guides to Sicily and Naples. His book on Umbria won the ENIT prize for the best German-language guide to Italy. His culinary travels in Italy can be found at www.pietropietro.de.

More books by Peter Peter



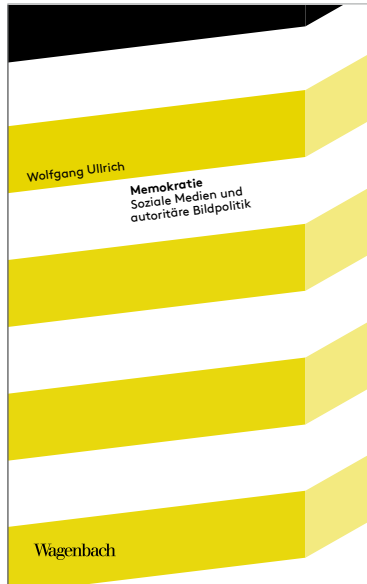
Blood Oranges.

A Journey to the Citrus Fruits of Italy

[Blutorangen. Eine Reise zu den Zitrusfrüchten Italiens]

144 pages with illustrations

Peter Peter invites the reader into the cosmos of Italian citrus fruits: richly endowed with history, anecdotes and recipes, this is a book to indulge the longing for the south.



Wolfgang Ullrich

Memocracy: Social Media and Authoritarian Image Politics

[Memokratie: Soziale Medien und autoritäre Bildpolitik]
192 pages with 70 illustrations
March 2025

Official accounts circulate AI-generated images of migrant-devouring alligators, trolls flood platforms with cynical memes, and Trump as a real-estate mogul in a “Gaza Riviera”: Are we heading toward a memocracy in which authoritarian politics is trivialized and enforced through internet humor?

In *Memocracy*, Wolfgang Ullrich analyzes how memes, platform dynamics, and AI imagery have reshaped political power. What once seemed like fringe online provocation has become a governing technique. Memes serve to construct enemies, to test narratives, mobilize supporters, and polarize democratic discourse – all while operating under the guise of irony and play.

Reconstructing the genealogy of this development, Ullrich examines the Darwinian ((‘law of the jungle’)) logic of social media, the cult of the meme-hero, and the illusion of digital popular sovereignty. He shows how repost culture turns into ideological conquest, how reactionary movements weaponize the past, and how AI undermines the documentary authority of images.

When disruption becomes a political principle, governance drifts toward arbitrariness and affective manipulation. Drawing on examples from the United States under Trump, European right-wing movements, Saudi-Arabia and China, Ullrich offers a systematic account of authoritarian visual politics in the age of social media – and asks why democratic forces struggle to counter this deregulated, irony-saturated image regime.

Wolfgang Ullrich, born in 1967, lives as an art historian and freelance author in Leipzig. Since 1998, he has published 15 books with Wagenbach Verlag, including *Uta von Naumburg*, *Tiefer hängen*, *Siegerkunst* and *Selfies*. He is co-editor of the series DIGITALE BILDKULTUREN. His programmatic book *Die Kunst nach dem Ende ihrer Autonomie* (2022) met with much approval and fierce opposition.

Foreign sales: Italy (Lit Edizioni)



Caroline Arni

We, Yet Not We

[Wir, nicht wir: Frühsozialistischer Feminismus]

160 pages with illustrations

March 2025

The story of a feminist movement that, two hundred years ago, not only advocated women's freedom and equality but also reimagined society as a whole.

La Femme libre, the first feminist journal in France, appeared in Paris in 1832. Its founders – who called themselves proletarian women – took the floor in striking assurance: “I,” they declared, “I am” and “I am free.” Not always in agreement, not on every question, yet united in purpose, they fashioned a political subject from the word *woman*, from their mothers’ weary bodies and from the force of their own youth. They described the disenfranchisement of women as exploitation and the subjugation of mothers as expropriation. If women were liberated, they claimed, everyone would be free.

In time, however, the labor movement reversed this claim, relegating women’s emancipation to a secondary concern. Feminists of later generations, for their part, struggled with the weight these women accorded to motherhood, nature, and religion. Caroline Arni retraces the history of the “Saint-Simonian women”, recovering the radical force of a mode of thought that made maternal descent the point of departure for a theory of equality.

Caroline Arni is a historian and professor at the University of Basel. Her research focuses on the history of feminist critique, the history of social relations, and the history of science. In 2021, she published the essay collection *Lauter Frauen. Zwölf historische Porträts* (Nothing but Women. Twelve Historical Portraits, Echtzeit Verlag). In 2024, her book *Of Human Born. Fetal Lives, 1800–1950* (Zone Books) appeared.



Judith Rottenburg

The Art of Decolonization. The Rise of African Modernism and Its Planetary Vision

[Die Kunst der Dekolonialisierung. Vom Aufbruch der afrikanischen Moderne und ihrer planetaren Vision]

240 pages with many illustrations

March 2025

A fundamental reassessment of the artistic awakening in Africa after the end of colonialism, making a lasting contribution to current debates on cultural decolonization and restitution.

The decisive influence of African masks and sculptures on movements such as Cubism, Surrealism, and Expressionism is by now well established. Far less examined, however, is the impact of this encounter on the art history of Africa itself. In her groundbreaking study, Judith Rottenburg reconstructs how African artists critically engaged with the European reception of works labeled “primitive” and transformed this reception into a driving force of their own cultural renaissance. From the diasporic explorations of the Négritude movement in 1930s Paris to the emergence of postcolonial contemporary art in Senegal, the book presents modernism as a transcultural formation shaped by exchange, appropriation, and self-assertion. Within this constellation, artists developed distinct aesthetic languages while articulating visions that encompassed humanity as a whole and the planet in its entirety – visions whose scope and ambition continue to speak powerfully to the present.

By foregrounding major artists and significant works long overlooked in postcolonial narratives, this study repositions African modernism within global art history. At the same time, it provides a historically grounded framework for reassessing African cultural heritage and its entangled past, present, and future across continents.

Judith Rottenburg is an art historian and independent author living in Berlin. After research stays in Dakar, Paris, and New York, she completed her PhD in Munich. She has worked as a research associate on the project *Bilderfahrzeuge: Aby Warburg's Legacy and the Future of Iconology* at Humboldt University Berlin. Currently, she is part of Bénédicte Savoy's team at the Technical University of Berlin, where she investigates the contemporary epistemological and political dimensions of Cameroonian art and culture in German museums.



Joseph Croitoru

The Netanyahu System

[Das System Netanjahu]

304 pages

November 2025

No one has shaped Israeli and Middle Eastern politics over the past decades as profoundly as Benjamin Netanyahu. While previous biographies have mainly focused on his life story, this book reveals for the first time the strategic clarity, diplomatic finesse, and ideological consistency with which Netanyahu has built a political system that extends far beyond Israel.

The Netanyahu System is the first biography to portray the Israeli Prime Minister not only as a politician but as a networker — the architect of an international power structure whose reach extends into Europe. The book is based on a wealth of previously overlooked archival sources, letters, and documents, many from the Israeli State Archives.

The death of his brother Jonathan during the 1976 Entebbe hostage rescue operation marked a pivotal moment in his life: originally, their father had intended Jonathan to lead and protect the country one day — not Benjamin. Yet following this loss, Benjamin became the focus of family and political expectations. From that moment, drawing on his father's ideological legacy, Netanyahu began to plan his rise with remarkable foresight and strategic calculation: forging targeted connections in the United States, developing an early sense for media staging, and systematically building a globally networked support base that still sustains him today.

The Netanyahu System is a biography grounded in archival research and shaped by the history of ideas. It offers a nuanced, evidence-based view of one of the most polarising statesmen of our time — and about a power system that today more than ever destabilises the political balance in the Middle East and beyond.

A book that has so far been missing from the German-language and international market.

Joseph Croitoru, born 1960 in Haifa, studied History, Art History and Judaic Studies in Jerusalem and Freiburg im Breisgau. Initially working as a journalist in Israel, he has written for the German-speaking press and broadcasting since 1992. His books focus on the Middle East conflict as well as Jewish and Islamic history and religious fundamentalism. In 2021, he was awarded the Peace Prize of the Korn and Gerstenmann Foundation. He is active on social media under @jo_croitoru.

* English sample available

Verlag Klaus Wagenbach Merle Ostendorp
rights@wagenbach.de



Martin Warnke

Court Artists: On the Prehistory of the Modern Artist

[Hofkünstler. Zur Vorgeschichte des modernen Künstlers]

With a foreword by Horst Bredekamp and Matthias

Bormuth, and an epilogue by Karen Michels

512 pages

September 2025

Where does modern artistic identity truly begin? In his main work, Martin Warnke – one of the most distinguished art historians of the 20th century – compellingly challenges the widespread belief that artistic autonomy first emerged within the bourgeois milieu of the city. Instead, he convincingly argues that it was in the courts of early modern Europe where artists first found the space and freedom to develop their creative independence.

First published in 1985, but developed over more than two decades, *Court Artists* is grounded in a breathtakingly wide-ranging body of sources. Warnke traces the evolution of the modern artist through the prism of courtly culture, where painters, sculptors, and architects – liberated from the strictures of urban guilds – could cultivate a unique position. Caught between the expectation to produce works of unprecedented novelty and technical perfection on the one hand, and the often surprising social proximity to rulers and patrons on the other, artists at court enjoyed a degree of creative sovereignty that foreshadowed modern notions of artistic freedom.

The new edition of this classic of modern art historiography is framed by a foreword by Horst Bredekamp and Matthias Bormuth, which situates Warnke's *Court Artists* beyond the confines of art history – highlighting its relevance for political, historical, and sociological inquiry alike. Karen Michels contributes an insightful epilogue on the reception history of the book, and the volume is carefully annotated with a scholarly commentary, while the original text remains untouched.

Martin Warnke was born in Brazil in 1937, the son of a Protestant pastor, and grew up there before studying art history in Munich and Berlin. In 1971, he was appointed professor at the University of Marburg, before moving to Hamburg in 1979, where he held the Chair of Art History until his retirement in 2003. In 1991, he was awarded the prestigious Leibniz Prize. Warnke made major contributions to the development of political iconography, building on the legacy of the Kulturwissenschaftliche Bibliothek Warburg in Hamburg. He passed away in 2019 in Halle.

Foreign sales: China (offer)



Annekathrin Kohout

Hyperreactive. How Narrative Control Is Contested on Social Media

[Wie in Sozialen Medien um Deutungsmacht gekämpft wird]
160 pages, approximately 20 illustrations
September 2025

Have you seen Greta's post? Have you seen the image she shared? Is this real? These everyday questions exemplify the emotional dynamics of social media, which now shape public debates far beyond the digital sphere. In "Hyperreactive", cultural critic Annekathrin Kohout offers a sharp analysis of the structures behind this reaction culture, in which likes, shares, and comments have become central currencies of power – with profound consequences for politics, media, and public discourse.

Why is online communication often marked by escalation, misunderstanding, and mistrust? How are images and their interpretation politically weaponised in digital spaces? And which methods are employed on social media to struggle for control over what is seen and what is said? Kohout reveals how the imitation of analytical, forensic or scientific methods are used to deliberately spread disinformation and fuel polarization and outrage. She stresses the responsibility of every individual user – since only by understanding and reflecting on these reaction mechanisms can we safeguard the quality of public discourse.

Combining personal experience, vivid case studies, and theoretical insight, "Hyperreactive" provides a precise diagnosis of our digital present. An essential read for anyone wanting to understand why digital debates escalate as they do.

Annekathrin Kohout holds a PhD in cultural studies. She is co-editor of the book series on visual phenomena in the digital age as well as of the review *POP. Kultur und Kritik*. She writes about internet culture for the newspaper *taz*. Her most recent books cover topics such as internet feminism, nerd culture, and K-pop.

English sample translation available.

Foreign sales: Poland (Krytyka Polityczna)

More by Annekathrin Kohout



Net-Feminism
[Netzfeminismus]
DBK 2019
80 pages

Feminism has experienced a new dynamic thanks to forms of images that were developed for social media. For the first time, the focus is not on critical analysing of traditional role models, but on changing beauty norms and body images.



Anke te Heesen

Women in front of Patterns. A motif and its history

[Frauen vor Mustern. Ein Bildmotiv und seine Geschichte]
160 pages with illustrations

Vincent van Gogh, Paul Cezanne, Mari Katayama, Bettina Rheims: they all portrayed women in front of patterns. The author outlines how this pictorial motif runs through (art) history and the relationship between women's rooms and female freedom with a precise look at the worlds of patterns from the past and present.

'500 pounds a year and a room of one's own', Virginia Woolf claimed for every woman's freedom and self-realisation. At the same time, the modern separation of the private and public domains mostly confined women to the domestic sphere.

Since the end of the 19th century, a miraculous pictorial expression of this tension between security and loneliness, autonomy and confinement has been established in art: women are displayed in bourgeois interiors in front of patterns. They sit or lie in front of ornamental patterns applied to wallpaper, curtains or fabrics.

In her finely spun, richly illustrated essay, which combines subjective fascination and cultural-historical contextualisation, Anke te Heesen explores the peculiar, captivating pictorial worlds in which it is often unclear whether women appropriate the space or become the interior themselves. Images and text interweave to create a unique view of the female self in space and thus create an extraordinary approach to the conditions of female life forms.

Anke te Heesen, teaches history of science at Humboldt Universität Berlin. For her research, she has received the Aby Warburg Prize for excellence in the humanities and social sciences. She has published numerous books, among them *The World in a Box. The Story of an Eighteenth-Century Picture Encyclopedia*, *The newspaper clipping. A modern paper object* and *Theories of the Museum* and *Interviews with Revolutionaries*.

More by Anke te Heesen



Interviews with Revolutionaries. Thomas Kuhn, Quantum Physics and Oral History

[Revolutionäre im Interview]
KKB / cultural studies 2022
240 pages

How do revolutionary discoveries come about? The unknown history of the Cold-War interview project that tried to tease the secrets of the twentieth-century's most important scientific revolution out of the heroes of quantum physics.

Foreign sales: USA (Princeton University Press)



Lothar Müller

The Fire Writing. Giacomo Casanova and the end of the old Europe

[Die Feuerschrift. Giacomo Casanova und das Ende des alten Europa]
272 pages with illustrations

Casanova was an attentive observer of the new power-political constellations in Europe around 1800 and at the same time the astute author of numerous writings on Poland, Catherine II and Russia.

Casanova is a colourful figure who always has new surprises in store. According to the cliché, he spent the last phase of his life as a lonely and isolated librarian, far away from the hustle and bustle of the Bohemian castle of Dux.

In his brilliant book, Lothar Müller portrays a highly networked European intellectual who followed and commented on the major upheavals in Europe, from the end of the Ancien Régime and the fall of the Republic of Venice to the Russian annexation of Crimea and the final division of Poland.

As an educated and well-informed thinker, he regularly reads the newspapers and is connected to the whole of Europe via numerous correspondents. And he was a regular guest at the news exchanges, such as the highly popular thermal spa in Teplice. Above all, however, he travelled extensively himself, including the journey to the Prussian capital and from there to Russia and Poland, which is described in detail for the first time in this book.

The text is supplemented by pictures, maps and a timeline.

Born in Dortmund in 1954, **Lothar Müller** is a culture and literature scholar; he worked as an editor in the Berlin-based culture section of the Süddeutsche Zeitung until 2020, and is honorary professor at the Humboldt Universität Berlin. For his work in cultural journalism he was awarded several prizes, among them the Alfred- Kerr- Preis and the Johann-Heinrich-Merck-Preis.

More by Lothar Müller



Adrien Proust and his son Marcel Observers of the ailing world

[Adrien Proust und sein Sohn Marcel – Beobachter der erkrankten Welt]
History of literature / Cultural science 2021
224 pages with many illustrations

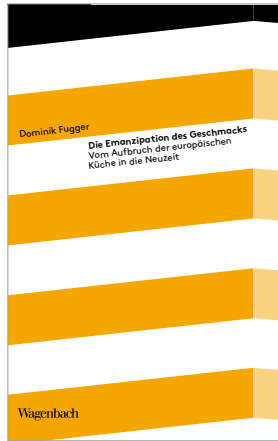
A stranger is discovered: Epidemic-fighting doctor Adrien Proust takes his place alongside his son Marcel. A fascinating glimpse into the hidden interrelations between medicine and literature around 1900.



Casanovas Venice

[Casanovas Venedig]
144 pages with many illustrations

A travel book in which you can find the moorings to cross to Casanova's Venice – while reading at home or while traveling through the canals and over the bridges.



Dominik Fugger

The Emancipation of Flavour. The Emergence of European Cuisine in the Modern Era

[Die Emanzipation des Geschmacks. Vom Aufbruch der europäischen Küche in die Neuzeit]

128 pages with illustrations

Good food – and the quince as a bone of contention: how an old standard of value is replaced by a new one in kitchens and cook-books and flavour becomes the decisive criterion.

What happened in the 16th century that suddenly led to new recipes and processing methods being introduced into kitchens? How did the spice cuisine of the Middle Ages, which was based on medical ideas, come to be replaced by an aesthetic of flavour? And what role did women play in this?

Dominik Fugger traces how fruit was the first to benefit from new preservation methods and a changed medical understanding, providing contemporaries with hitherto unknown sensory experiences.

Soon a lively exchange of recipes for latwergen (fruit purée) and jams began, recipe books emerged, the new art infiltrated all levels of society and led to a profound change that ultimately encompassed the entire field of the cuisine.

Dominik Fugger, born in Karlsruhe in 1975, completed his doctorate with a thesis on early modern festival culture and habilitated on the history of ideas of polytheism in the 17th century. Fellowships have taken him to Erfurt, Uppsala, Wolfenbüttel and Copenhagen. He currently researches and teaches at the Goethe University in Frankfurt am Main.



Wolfgang Ullrich

Identifikation und Empowerment

[Identifikation und Empowerment.
Kunst für den Ernst des Lebens]
176 pages with many illustrations

The new art is co-operative and mindful, it motivates – and does not disturb. But shouldn't art encourage change? And what does the triumph of identification reveal about social conditions? Wolfgang Ullrich's answers go straight to the nervous heart of the present.

The autonomous art of modernism focussed on the experience of difference: the work of art as the other, the extraordinary, which confuses, stirs up and at best inspires corrections to the concept of self and society.

In recent years, however, new forms of dealing with art have gained international dominance: Many viewers expect something unifying and community-building. They want encouragement and support, in short: identification and empowerment. Art is increasingly being linked to political, activist and even consumerist concerns. Is art thus becoming a mere energy bar for a light snack between meals – or a pioneer of a fairer society? And who is still defending the autonomy of art? Wolfgang Ullrich sharpens the post-autonomous profile and takes art, which is perhaps not so new in historical terms, to the trigger points of social discourse: Debates about the Documenta and cultural appropriation, the protest of the Last Generation and social media in the field of tension between the urge to confess and polarisation.

Wolfgang Ullrich, born in 1967, lives as an art historian and freelance author in Leipzig. Since 1998, he has published 15 books with Wagenbach Verlag, including Uta von Naumburg, Tiefer hängen, Siegerkunst and Selfies. He is co-editor of the series DIGITALE BILDKULTUREN. His programmatic book *Die Kunst nach dem Ende ihrer Autonomie* (2022) met with much approval and fierce opposition.

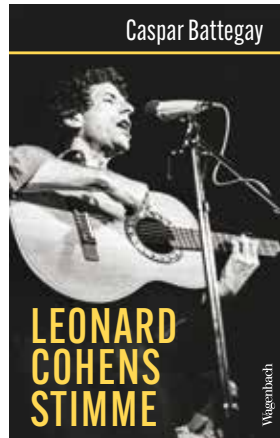
More books by Wolfgang Ullrich



Art after the End of its Autonomy
[Die Kunst nach dem Ende
ihrer Autonomie]
192 pages with many illustrations

Does today's art have to be political, fair and climate neutral? What still separates it from fashion and design? A critical yet optimistic look at culture: Wolfgang Ullrich's wide-ranging analysis of a paradigm shift whose effects extend well beyond art.

Foreign sales: Italy (Lit Edizioni)
* English sample available



Caspar Battegay

Leonard Cohen's Voice

[Leonard Cohens Stimme]

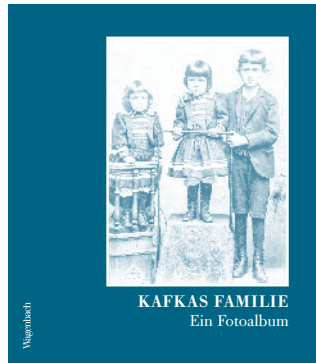
144 pages with many illustrations

**The first book about the irresistible voice of the legendary singer.
An emotional declaration for Cohen fans, written by an admirer.**

His voice is one of the most recognisable in the world. Although not even particularly ›beautiful‹, Leonard Cohen's singing casts a spell over millions of fans worldwide. People forgive him cynicism, ebullient romanticism and pathos and are happy to be shaken by him. No other voice is able to electrify in such a way and to bring beauty to futility as well as lamenting the injustice of the world with anger and wit.

Caspar Battegay explores the fascination with Cohen's unique voice, interprets the literary and pop-cultural background to the combination of sound and text and looks at the influences of politics and Judaism. Through new interpretations of classics such as *Suzanne*, *Who by Fire* and *The Future*, Leonard Cohen presents himself to us as an ironic prophet whose voice continues to resonate even after it has faded.

Caspar Battegay, is a literary and cultural scientist and works at the Fachhochschule Nordwestschweiz. He also teaches modern German literature at the Universität Basel, where he specialises in German-Jewish literature and cultural history. He also writes for numerous media outlets. His publications include *Geschichte der Möglichkeit. Utopie, Diaspora und die ›jüdische Frage‹* and *Judaism and Pop Culture*.



Kafka's Family

[Kafkas Familie]
With texts by Franz Kafka
Compiled and with an introduction by
Hans-Gerd Koch
176 pages with about 100 photographs

The approximately one hundred photographs of the Kafka family, many previously unpublished, show an author of world literature and his relatives. And they tell of Jewish emancipation between the Habsburg Monarchy and the First Czechoslovak Republic.

Franz Kafka, the “enigmatic” author, lived with his family for most of his life. The bond was closer than he tried to convince himself and us. His texts were written in the “great noise” of the family. His relationship with his sisters, especially Ottla, was very close; as a concerned uncle, he worried about the proper upbringing of his nephew and nieces.

The photos preserved by the sisters’ descendants not only document family life, but also tell of the social rise of a Jewish family from simple rural backgrounds to the Prague bourgeoisie. While the grandfather was still a village butcher in Wossek, the father went from being a pedlar to a respected merchant in Prague with a shop in a prime location, and the son became a cosmopolitan lawyer who frequented the intellectual society of the Vltava city as an author. Photos that show a destroyed world, but one that lives on in Kafka’s texts.

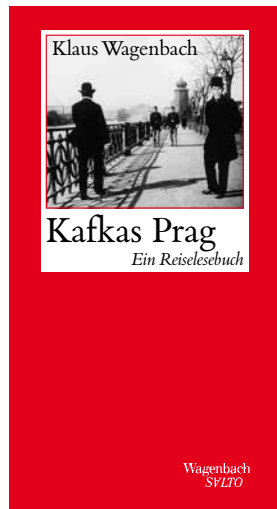
Hans-Gerd Koch is a literary and editing scholar and has been responsible for the Critical Kafka Edition of S. Fischer Verlag for many years, including as editor of the five-volume edition of letters. His numerous publications on Franz Kafka and Prague German literature include the Salto volume *Kafka in Berlin*, published by Klaus Wagenbach.

For the 100th anniversary of
his death on June 3rd, 2024



Many of the pictures included were previously unpublished and were made available for this book for the first time by the descendants and families of Kafka's sisters.





Klaus Wagenbach

Kafka's Prague. A Travel Book

[Kafkas Prag. Ein Reisebuch]

144 pages

Completely revised and with new pictures added

A portrait of the literary and biographical places of Kafka's Prague in both word and image. Franz Kafka hardly ever left his home town and was a notorious "tramp" (as he himself wrote) in cruising its streets and squares. Klaus Wagenbach traces his life, describes his apartment, visits his school, his university and his office, follows him across bridges into cafés and parks and to the theatre.

These perambulations are illustrated by several maps of the city and many photographs showing the Prague of Kafka's time which in many ways hasn't changed, so that even today's visitor may still find most of the original locations.

"No doubt, both language and content have to be regarded as 'timeless'." Jürgen Weber, buchkritik.at

Klaus Wagenbach, born in Berlin in 1930, paid tribute to several German cities until he returned to Berlin, where he founded a publishing house nearly six decades ago. He has entertained a love affair with Kafka since 1950 and was internationally recognized as Kafka's "longest-serving widow". Klaus Wagenbach died on December 17, 2021 in Berlin.

Translated into: Spanish, Chinese, Turkish, English, Hungarian

Foreign sales: Italy (Feltrinelli)

More on Franz Kafka



Klaus Wagenbach *Franz Kafka. A Biography of His Youth*

[Biographie seiner Jugend]

368 pages with illustrations

The classical biography on young Kafka – a much quoted source for all succeeding biographical works.



Hans-Gerd Koch (Ed.) *When Kafka Was Approaching Me Reminiscences of Franz Kafka*

[Als Kafka mir entgegen kam...]

Erinnerungen an Franz Kafka]

208 pages

Friends, relatives and acquaintances remember Kafka. Sometimes surprising, sometimes contradictory, a colourful picture emerges from the chorus of voices.



Vittorio Magnago Lampugnani

Against Disposable Architecture Building more durably, more densely and less

[Gegen Wegwerfarchitektur. Weniger, dichter, dauerhafter bauen]
128 pages with many illustrations

A radical plea for architecture against the throwaway ideology of capitalism. And an attack on short-sighted proposals that declare selective damage limitation as sustainability.

“Build more durably, more densely and, above all, less!” the architect and historian Vittorio Magnago Lampugnani calls out to us.

Sustainable building is on everyone's lips. Most proposals are aimed at selective and limited measures such as the installation of insulation panels (called “mummery fundamentalism” by Lampugnani) or the outlawing of concrete. But in order to create sustainable housing in high-quality houses in the long term, far more differentiated and broader considerations are needed.

Lampugnani sketches a brief history of urban and architectural consumerism and builds on it his reflections on a culture of substantial sustainability. He writes against the eradication of nature through urban sprawl and pleads for a strategy of density: only the compact city can be ecological. In order to reduce the immense material and energy consumption of the building industry, he calls for a rigorous turnaround: turning away from the unrestrained consumption of raw materials. Not demolish and build anew, but refurbish and reuse. Build only what is absolutely necessary, but then build durably. The longer a building lives, the more ecological it is.

Vittorio Magnago Lampugnani, born in Rome in 1951, is an architect and one of the most distinguished international urban scholars. He was director of the German Architecture Museum in Frankfurt and editor of the magazine ‘Domus’. From 1994 to 2016 he held the chair for the history of urban design at the ETH Zurich. He continues to work as an architect, teaches regularly at Harvard and publishes in the NZZ. His three-volume History of Urban Planning (*Geschichte des Städtebaus*) is also available at Wagenbach Verlag.

Foreign sales: Italy (Bollati), China (China Architecture & Building Press)

More by Vittorio Magnago Lampugnani

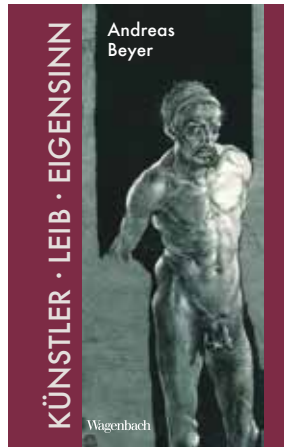


Relevant trivia The small things in urban space

[Bedeutsame Belanglosigkeiten –
Kleine Dinge im Stadtraum]
304 pages with many illustrations

Kiosk, street light, bin, manhole cover, paving – the architect and historian Lampugnani pays attention to seemingly irrelevant objects. He tells their stories, from Paris, Berlin, London and Rome, and explains why they tell so much about the life of a city and are so important for its image.

Foreign sales: Italy (Bollati)



Andreas Beyer

Artist, Body and Obstinacy

[Künstler, Leib und Eigensinn – Die vergessene Signatur des Lebens in der Kunst]
336 pages with many illustrations

Forms and figures everywhere but the body nowhere to be seen. Andreas Beyer rehabilitates the corporeality of the artist in art history and, in a manner as captivating as it is sensual, uncovers the embodied lives of the old masters.

The Florentine Mannerist painter Jacopo Pontormo kept a meticulous record of his meals and his digestion; besides his masterpieces, Michelangelo also made drawings of his shopping lists for market days. And while Dürer designed the perfect shoe for his foot, Francesco Borromini took his critique of his own oeuvre to the extreme of bodily self-effacement.

These aspects of the artists' lives do not find an echo in the debates that have been held, at the latest since the Renaissance on what makes the personal style of each artist so distinctive, on what exactly makes them unique. Despite all its lush visual worlds, art history has largely remained an intellectual history. In the process, the outline of the needy, creaturely body remained obscure – and so only half the story was told.

Searching for traces of the lost corporeality of art, Andreas Beyer addresses, for the first time, the artists' struggle for, with and against their bodies, and their fundamental influence on their oeuvre. An urgently needed change of perspective on the work and lives of artists and the brilliant beginning of a new, sensual history of art by an art historian who masters „the balancing act between scholarship and linguistic beauty“ (Portal Kunstgeschichte).

Andreas Beyer studied, taught and researched art history in Germany and abroad. He was the director of the German Centre for Art History in Paris; currently, he teaches at the University of Basel and is speaker of the research network „Bilderfahrzeuge“. In 2021, he was elected member of the Deutsche Akademie für Sprache und Dichtung (German Academy for Language and Literature). Wagenbach has published many of his books, among others a selection of his essays „Art – cast in language“.

Foreign sales: Italy (Einaudi), France (Actes Sud), China (Commercial Press)

—» Translation grant available



Anja Zimmermann

Breast. History of a political body part

[Brust. Geschichte eines politischen Körperteils]
272 pages with many illustrations

A pictorial and political, sensually told story of veiling and unveiling: this unique cultural history of the female breast brings depth to current debates.

Although described as a “secondary sex characteristic”, the female breast is of primary interest. It nourishes, but also seduces, is considered sacred or depraved – depending on the age and culture, context and line of sight. The male claim to control over the female body is manifested in many ways in its enclosure and tabooing. Women’s breasts are still a political issue today when they are shown in public away from saunas and naturism beaches, and even the No-Bra-Trend under clothing is perceived as an unseemly provocation.

Anja Zimmermann examines this ambiguously versatile body part from different perspectives, but always with political questioning. It is about art and pornography, about fashions and gender norms, about the mother ideal and heteronormativity, about body positivity and self-determination, sexism and protest.

An intense look at the images and meanings of female busts, and indeed: a liberation!

“Finally, a book about the irritating and even revolutionary potential of the female breast.”
Mithu M. Sanyal

Anja Zimmermann, born in 1968, is a postdoctoral art historian. She taught as a Heisenberg fellow of the German Research Foundation and as an intern professor at the universities of Hamburg, Oldenburg, Munich and Zurich, among others, and is co-editor of ‘FKW’, the only German-language journal on gender studies and visual culture.

Foreign sales: Italy (Bolatti), United Arab Emirates (Al-Kamel, Manshourat, Al-Jamar), UK (Polity)

More on female bodies



Mithu M. Sanyal VULVA
The Unveiling of the Invisible Sex
[Vulva – Die Enthüllung des unsichtbaren Geschlechts]
256 pages with illustrations

What doesn’t exist, needs no name, and that, which has no name, cannot possibly exist. This is the starting point of Mithu M. Sanyals pioneering study on the vulva.



Gesine Akena, Patricia Hecht, Dinah Riese
Self-Determined: For Reproductive Rights
[Selbstbestimmt – Für reproduktive Rechte]
208 pages

Who is supposed to have children in our society and who is not? How do religion and the state interfere in the right to one’s own body? And what does this have to do with racism and social inequality? Reproductive rights are human rights but they are often at risk.



Otto Rosenberg

The Burning Glass
Recorded by Ulrich Enzensberger
With a preface by Klaus Schütz

[Das Brennglas – Aufgezeichnet von Ulrich Enzensberger.
Mit einem Vorwort von Klaus Schütz]
160 pages with many photographs

“This is not a new book but, the story still resonates no matter how many years have passed.” Therese Murray

**Longseller and
THE SUNDAY TIMES BESTSELLER**

More than 70,000 copies sold!

It took Otto Rosenberg fifty years to find the strength for this book. A German Sinto survivor of the death camps, he shares his memories. Neither accusing nor bringing charges, he merely tells the story of what happened.

Before, Sinti and Roma were actively involved in Berlin city life. Otto Rosenberg recounts care-free scenes of his childhood from a time before the national socialist corrosion of society. In plain language, he describes how the brown cloud only slowly began to descend on the everyday life of German Sinti and Roma. In 1936, the then nine-year-old Otto was declared to be of “alien blood” and, along with his family, forced to move to an internment camp for “Gypsies” in the Berlin district of Marzahn, north-east of the city centre. There, he was subjected to medical tests by NS-“researchers for racial biology” before being deported to Auschwitz in 1943 where most of his family was murdered. Rosenberg himself was sent to the camps of Buchenwald, Dora, and Bergen-Belsen – and survived. The account of his life in Germany afterwards is succinct, harrowing and memorable. Carefully and with great empathy, writer Ulrich Enzensberger has recorded his story and added some well-advised commentary. A necessary and topical book given the continued and socially still widely accepted Antiziganism.

Otto Rosenberg was born on 28 April 1927 in East Prussia and died on 4 July 2001 in Berlin. Rosenberg was one of the founders and long-serving chair of the Berlin-Brandenburg State Association of German Sinti and Roma; he was also board member of the Central Council as well as an active member of the Social Democratic Party of Germany (SPD). In 1998, he was awarded the Federal Cross of Merit First Class (Bundesverdienstkreuz 1. Klasse).

Foreign sales: Poland (Universitas), UK (Octopus Books), Italy (Edizioni la meridiana)

Hans von Trotha



Der französische Garten

Wagenbach
SVLTO

Hans von Trotha

The French Garden

[Der Französische Garten]
168 pages with many illustrations

A journey through and around Paris as clever as it is surprising with the proven garden expert Hans von Trotha, a tour of the jardin from the Renaissance to Romanticism.

Gardens not only reflect the taste of those who had them built and the fashions of the time, they are always also an expression of a form of rule. If the Renaissance garden is the poster child of the Medici's artistic humanism and the English garden a sign freedom and democracy, then the baroque garden is emblematic of absolutism. But this is only half the truth.

Hans von Trotha takes us on a tour through the most important gardens in and around Paris. Telling a good many anecdotes, he relates their history of origin and their sometimes eventful career; he philosophises about their societal background and establishes remarkable connections in art history, also with regards to the French capital. And he explains why, in the end, the French prefer their so-called French garden, the garden of baroque geometry that Le Nôtre invented and brought to perfection.

Among the gardens described and visited are: Vaux-le-Vicomte, Versailles, Chantilly, Saint-Germain-en-Laye, Le Désert de Retz, Ermenonville, Fontainebleau, Compiègne, Giverny. Moreover, the book opens up surprising new perspectives on the metropolis Paris.

Hans von Trotha studied literature, philosophy and history; he wrote a dissertation on the interrelation between philosophy, literature and horticulture, and managed a publishing house for ten years. Working as a journalist, curator and advisor to cultural institutions, he now lives in Berlin. His book "The English Garden" is a classic.

More by Hans von Trotha



The English Garden: A Journey Into Its History

[Der englische Garten – Eine Reise durch
seine Geschichte]
144 pages with many illustrations

Trotha leads us into twelve of the most prominent original and beautiful parks of Britain and shows how a new art of gardening was born from the spirit of political opposition and how friendships stirred up a revolution in the European history of art; we learn about the role of clubs in English society and what was the point of reconstructing ancient Greek temples and Gothic ruins.

Foreign sales: UK (Haus Publishing)